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# ART STACKS EDUCATION

THE JOURNAL OF THE NATIONAL ART EDUCATION ASSOCIATION

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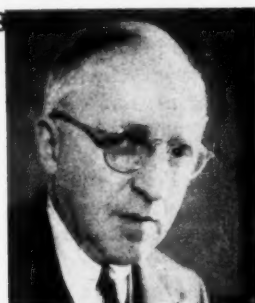
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DESIGN FOR WHAT?

CONVENTION FORECAST

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January  
February  
VOLUME 4 NO. 1

EASTERN ARTS ★ SOUTHEASTERN ARTS ★ WESTERN ARTS ★ PACIFIC ARTS



I. L. deFRANCESCO, Editor

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# THE NATIONAL ART EDUCATION ASSOCIATION

A Department of the N.E.A.

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N.B. OPINIONS expressed in signed articles are  
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## DEAN SAWYER OF THE YALE SCHOOL OF FINE ARTS DISCUSSES:

## ART EDUCATION AT

Your committee has generously assigned me a topic so broad that I can roam at will over the entire field of art and education as long as my remarks have some possible bearing on our own time. I am going to take advantage of this opportunity to cover quite a lot of ground and frankly to talk shop from teacher to teacher.

I want to place my primary emphasis on preprofessional and professional instruction in the arts and consider four main topics: first, who should go to art school? Second, what should they learn before they go to art school? Third, when should they go to art school? And fourth, art education or art school—for what?

I am presuming on a ten years' teaching experience in secondary school in speaking on this subject primarily from the standpoint of the secondary school and only secondarily from the standpoint of the art school. My own chief teaching experience was at a preparatory school for boys, Phillips Academy, Andover, and there were certain differences between our problems and those of you concerned with public instruction in the arts which are worth noting at the beginning:

The great majority of our students were preparing for liberal arts colleges; only a very few of

them had any preconceived idea of going to an art school, a technical school, or a trade school of any sort, although some finally turned in that direction as a result of their school experience.

Students in schools of this type are pre-selected and almost pre-ordained to go to college. In this sense, those private schools that can afford to do so certainly simplify their problem by selecting out those who cannot make the college grade. From the standpoint of those of us instructing in the arts, however, it is worth noting that students with an initial interest in the arts are apt to be suspect by school admission committees and admitted in spite of and not because of their art interests or ability. This is admittedly less true than formerly, but I don't want you to think that all advantages are on the side of the private school art instructor.

Since 1933 at Andover, and this is still comparatively rare among boys' private schools, everyone gets by legislative fiat some exposure to art and music. For those with no special interest, experience or ability, the dose is administered in a comparatively harmless capsule form in terms of a general lecture course. Those with some interest and ability have an opportunity to

elect art in a more intensive form and to get at least some technical experience and some preprofessional training in the arts.

I realize well that the problems those of you concerned with public instruction in the arts face are much more complex. First, your students are much more diverse and divided among those who may go to college or to technical or art school or directly to work. You take those assigned to you and contribute what you can to them within the limited time allotted to you for the purpose.

I think this has one primary virtue: the majority of your students have pre-selected themselves and have generally made their choice against the prevailing

ment and support to students of this type. I wonder how much we are actually doing about it?

Now let us take our second kind of student. Bert is also a student of good all-around aptitude and ability, but is not outstanding among his classmates in the same sense that Art is. He has, possibly through the interest that his art teacher in school has inspired, a definite interest in the arts and good potential ability. He has developed a rather romantic conception of the arts as a profession and his primary ambition now is to become a successful portrait painter. He has somewhat less ability than Art in the sciences and mathematics but has an alert imaginative mind, excellent manual facility and apparently some potential ability in the arts as revealed within the comparatively narrow range of his current experience.

I should like to say right away that the art schools need the Berts as well as the Arts for they will supplement each other and give an essential variety of interest and experience to a professional school. The Berts, however, pose a more difficult problem, both for you and for me, for we have a joint responsibility in removing a lot of misconceptions about this profession of ours and in keeping Bert in his secondary school and early professional training from becoming too provincial an artist and from putting all his energy and effort into too narrow a field. It is my sometimes unhappy role with students of painting and sculpture to deflate their preconceptions of what their role as artists is likely to be. We must persuade the Berts that very, very few artists can in our contemporary world expect to earn a living in portrait painting, and that somehow his training must be broader and his future ambition more flexible if he is to avoid the frustrations and cul de sacs of a misguided professional training and attain a degree of satisfaction and security in this most competitive and difficult of professions. Our main responsibility to the Berts is adequate guidance.

And now we come to Carl, a student of low general aptitude who has demonstrated an interest and at least average ability in the arts. The Carls represent the most difficult cases for good counselling, both from your standpoint and ours, for we are all always looking for the needles in the haystack, those students with potential creative ability in the arts, and we recognize that some of our very best potential students may be low in their verbal or even their scientific aptitudes; our art schools today have many students of his type. It is my opinion that you are only justified in persuading the Carls to go to art school if his demonstrated aptitudes and ability in the arts are really high—on a par with the Arts and the Berts—and his potential design ability possibly even higher. We should I am sure be cautious about adding to the bulk of our profession people whose general record indicates a serious question whether they can really make the grade.

My final candidate, whom I have called Dan, has a mediocre or low aptitude in all his subjects and no exceptional ability in the arts. He has been sent into your classes either as a line of least resistance on the part of a school administrator or because they feel, possibly with some reason, that there are personality problems with which an experience in the arts may assist him. We are all faced with the problem of the Dans and we all have a responsibility for his successful adjustment to society and life around him. I do not think, however, that we can submit him to any unkind fate than to send him to art school and ask him to adjust himself to the problems of earning a living in the arts. From my limited observation I think that the trade schools do a much more effective job with men of comparatively low general aptitude than the professional schools of architecture or design, and I believe that the development of manual skills in a broad area may be the best answer for his problem. Art schools, by the nature of their equipment and program, are not well qualified to fill this role as they are often called upon to do.

And that brings us to the next question—what pre-professional training should an art student receive in secondary school?

For a student like Art, with well-conceived objectives and a good background in general in technical education, I think the particular nature and subject matter of his courses in the arts is comparatively unimportant. If he plans to be an architect or an industrial designer, he should have all the courses available to him at the secondary school level in mathematics and physics, and he ought at the same time to have some background courses in the humanities, especially in History and English, which will provide a backdrop for the historical and theoretical phases of his professional course. As far as art courses are concerned, any facility in drawing he acquires of whatever nature is going to be professionally useful to him; and personally I think some experience in painting is as useful and necessary for the prospective architect or designer as for the painter himself, especially if it includes some instruction in the realm of color, a field in which we Americans are notably deficient.

As for Bert, our prospective painter, I would hope that he could have the broad type of foundation course in his secondary school that we have proposed for Art. In his case, however, we might encourage more attention to the humanities and possibly less to mathematics and the physical sciences, but I would hope that his experience and background in the arts might be on a broader plan than oil painting, for our ultimate problem, my own and yours, is going to be to persuade Bert to set his sights on a broad horizon in terms of the arts of design as a whole. By all means let him paint, but if your school has wood and metal shops and general design courses, see that

your promising art students are exposed to them.

As for Carl, who we already know is not a very able student in other subjects, our primary responsibility is to find whether or not he really belongs professionally in the arts or whether, like Dan, he should seek some other means of livelihood. I would hope that, without omitting essential background courses, he could take art courses somewhat more intensively than we have recommended for either Art or Bert, so that when he finishes secondary school we will have a satisfactory measure of his potential ability in the arts. If he is not to pursue art professionally, I am still confident that his art courses will not have proven any narrow form of specialization for his future career.

This brings me to the question of when should a student go to art school? This is decidedly a controversial point and certainly not all our faculty at Yale agree with what I am going to say to you on this subject.

Personally, I think the later the better. I realize of course that not everyone can or should go to a liberal arts college, and that the arts of all the professions are the ones which can least afford expensive or burdensome graduate and professional training. On the other hand, I am quite convinced that those who can afford to go to a college before embarking on professional training should be encouraged to do so for at least a two-year period, and that for others a two-year incubation period before professional training would be a valuable and worth while experience. The armed services are threatening to solve this dilemma for us, and if this is inevitable I sincerely hope that the break will come between secondary school and college or professional school rather than later, for my own experience in these post-war years has convinced me that greater maturity and experience is desirable and almost essential for the student who has to face the immediate problems of professional training in the arts and the much more complex problems of a future professional career. This seems to me equally true whether we are thinking of the structural arts, architecture or industrial design, or the expressive arts, painting, sculpture, the theatre—they are all built on experience, and experience in life, and they cannot be nourished or exist exclusively within the walls of a schoolroom no matter how inspired, or within a school environment no matter how congenial. I am convinced that technical skills, at least at an advanced level, and the creative end-product itself must follow and not precede the problems of living. Art, after all, as John Dewey has said, is experience, and the creation of art is not done in a vacuum.

And what then is the student who cannot afford to go to college, and whom the army for one reason or another does not catch up with, going to do in this interim period between secondary and professional



school? I propose that he go to work for a two-year period, accompanying it if he chooses with night school; but I think the work itself, intelligently selected, might prove an essential and important part of his professional education as well as a means for financing in part his professional training.

If he is going to be an architect, I suggest he get a job in the building trades for a year or two, in whatever capacity he can. There is no surer way of discovering how to support a wall-bearing structure than to assist in building one yourself. If he aspires to be an industrial or commercial designer, a job in a factory involving the use of machine tools will teach him more about the problems and limitations of his future profession than he could learn in any other way. Even if he plans eventually, like our friend Bert, to be a fine artist, an exposure at a very elementary level to the problems of layout in the printing industry or in the advertising and display field will be an important foundation for his professional education.

Won't this preliminary professional experience needlessly prolong the process of professional education and the actual embarking on a professional career? I don't think it need to, especially if the art schools are willing to assist in the planning of a student's pre-professional experience while he is still in secondary school and are willing to adapt their program and to give the student proportionate credit for experience as well as academic training. Here we need more flexibility and a more imaginative approach to the whole problem than we have had in the past, and if this is achieved I am confident that we can have a better balanced professional education in the arts arising out of experience and that the graduates of our art schools will then be ready to take their place as useful and productive members of their profession.

Finally, in conclusion, and by way of brief summary, our fourth and final question—art education, for what? As we reach this mid-century point it has become increasingly obvious to all of us that the visual arts have been participating along with the physical sciences in a drastic technical and formal evolution during the past 25 years. While the roots of some of these changes go back much farther, even to the mid-nineteenth century, the full impact of these changes is only just beginning to be felt by all of us today. None of us have the wisdom to predict just where these changes are going to lead us in the years ahead. We can, however, I think begin to see with some clarity the general outlines of what has been happening to us, unplanned and sometimes against our personal and even our collective will. The traditional barriers which conveniently separated the visual arts by mediums and which established an artificial gap between the fine arts and the applied or useful arts

(Concluded on page 7)

## EDITORIAL COMMENT

### "WON'T YOU JOIN THE DANCE?"\*

Asks

MARY ADELINE McKIBBIN  
of Pittsburgh, Pa.



"Then turn not pale, beloved snail, but come and join the dance.

Will you, won't you, will you, won't you, will you join the dance?"\*

#### A Bewildering Wonderland

To some the changes in art educational philosophy and practice have turned the safe pattern of art teaching into a bewildering Wonderland in which the croquet mallets and balls exhibit disturbing signs of life and the Duchess's baby undergoes an unpleasant metamorphosis in our arms. We hear the echoing command, "Off with her head," and see the sardonic smile of the Cheshire Cat tauntingly and very slowly disappearing.

At this point consider the invitation to "join the dance"—to gain reassurance from thousands of others from all parts of the country who speak the same language, profess the same objectives, and are facing the same problems in implementing an educational philosophy to which they vigorously subscribe.

The danger of a philosophy which has such general verbal acceptance is the self-satisfaction of those who profess discipleship. Words have meaning only as they function in specific situations. And the psychological aspect of semantics has made it possible for even the key words of an educational credo to mean all things to all people.

Perhaps the greatest contribution the National Art Education Association Convention can make is a clarification of the direction of art education and an honest facing up to reality.

\*Carroll, Lewis, *Alice in Wonderland*

### Direction—Reality

We believe, for instance, in evaluating children's work by standards of child-development, not by adult standards of accomplishment often based on superficial visual realism or technical proficiency. And we find the work of little children naive, charming, wholly delightful in its surprising color combinations and its unplanned rhythms. Are we as ready to face the facts of adolescence and to accept the adolescent's art expression, often as inartistic as his freckled face and grimy fists, for its true worth; or do we long to hold this teen-ager back in the world of intuitive, subjective, uninhibited self-expression?

We are agreed, too, that "patterns" are anathema to creative art education; yet are we in danger of substituting for the hectographed Santas, tulips, or turkeys of other days three-dimensional formulas acquired in all-too-brief workshop sessions?

We believe in "respecting individual differences"; but do we hand all children large brushes and huge paper and snatch from guilty hands the sometimes fondly cherished pencil? Or do we perhaps insist that all children paint freely, loosely, possibly a frustrating experience for some whose happiness depends on precision?

Do we advocate "art for all," yet in practice continue to limit it to creative experiences in the conventional art media—paint and clay, scorning as non-creative satisfactorily meeting "persistent life situations"\*\*\* which demand aesthetic judgment or are enriched by aesthetic sensitivity?

Have we loosely tossed about the term "integration," assuming that a forced, superficial subject matter correlation will provide an integrative and therefore educationally desirable experience?

Do we publicly profess a belief that "the process rather than the product" is important to child development through art activities, at the same time exhibiting only superior work and giving proud publicity to prize-winning? Or, on the other hand, have we by false logic come to distrust any art product which shows organization, assuming that only sloppy, disorganized self-expression is honest?

### Which Way?

"'Cheshire Puss,' began Alice timidly, 'which way ought I to walk from here?'

"'That depends a good deal on where you want to get to,' said the Cat."

If we are sincere in our search for direction in art education, we shall gain immeasurably through the "dance" with minds from far and near; from classrooms and administration desks; from primary and adult education levels; from artist, layman, teacher, and philosopher.

So adventuresome "whiting" and "beloved snail," "Will you, won't you, will you, won't you, won't you join the dance?"\*

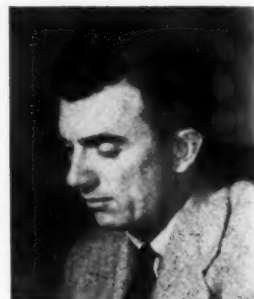
\*\*\*Stratemeyer, Florence, *Developing a Curriculum for Modern Living*

## COMMON BONDS REDUCE LAG

Says

IVAN JOHNSON

President, Western Arts Association



Think of the NAEA or the regional or state organization as an imaginative group which can think objectively about their problems and come up with creative solutions.

Art education is commanding more interest today than at any time since it entered the curriculum. The growth of the field cannot be measured in terms of new methodology or media. New thinking and experimentation are creating interest both within and without the field of art education. Much of the interest within the field is fostered by the professional organizations which draw attention to new ideas and trends. It may have been true that the annual meetings of these groups once were devoted to the problems of media and stilled methodology. A study of the recent convention programs of the organizations within the National Art Education Association show them to be concerned with the experiences within the creative process rather than the end product. There is greater probing and evaluation of ideas. The sharing of experiences has enriched the large as well as the small art program.

Today we find art educators searching for answers to common problems together. There is still a trace of that old bogey that membership in any professional art education organization implies that all members shall think alike, copy one another's ideas and promote eclecticism in general. Unfortunately, not all art teachers belong to their local, state, regional or national art education organization. As the action-packed program of the National Art Education Association expands, it naturally draws more and more art teachers to its strength.

Art education now, and in the future, can grow in stature in fields of general education in the degree we participate in its growth through our professional organizations. Whether you begin at local, state, regional or national level, consider your association as an instrument to reduce the lag between new ideas and experiments and the art program in your community. By exchanging ideas and reaching better understanding among art educators we can become more articulate in putting art education across to the laymen or some of our fellow teachers and school administrators.

## Art Education at the Mid-Century

(Continued from page 5)

have largely evaporated and lost their meaning. With the development of new materials in building, of plastics and other synthetics in two and three-dimensional form, of the new visual world of television and the motion picture, we have all had to re-examine preconceptions and reconstruct our vision of what art can and should be. The most successful artist-designer today in any medium, whether he be called architect, designer or painter, is the man with the creative ability, imagination and fluidity to cross over these boundaries of medium and art form and to establish an art in the terms of our own day. The major opportunity which the art schools and the secondary schools share alike is to prepare men and women in the broadest possible terms to meet these new requirements.

Our colleagues in the physical and engineering sciences, in medicine and in the law are being overwhelmed with the minutiae of their specialized skills and the body of knowledge required by the increasing technical complexities of their subjects. It is, I believe, the particular mission of the humanities and the arts in our civilization to run counter to this trend towards specialization and to train our students from a broad liberal foundation so that they can see, understand and interpret their environment as a whole and make their contribution to both the structural and the expressive arts in these terms. As we look toward the future let us raise our sights, re-examine our concept of the arts as a profession, and in our role as teachers assist ourselves and our students to meet this, the challenge of our own day.

# N A T I O N A L I N T E R E S T

## SCHOLASTIC AWARDS

Scholastic Awards now enters upon their 24th annual program. It is a practical, well-organized plan, guided by art educators and offering a stimulus toward a broader use of mediums and a liberation of creative forces within the young student. No subjects are dictated, but 25 classifications are offered as avenues of expression.

Upon recommendation of a National Advisory Committee of art leaders, an important basic change has been made in the system of national awards for this year, instead of the competitive rating of 1st, 2nd, and 3rd prizes in each classification, judges will award a larger number of equal \$25 cash honors in each. In each classification of the Pictorial Division, 30 of these

top honors will be awarded. In nearly all the other classifications, 20 of these honors will be awarded.

One hundred and forty tuition scholarships to art schools (see list on pages 14-15) will serve to inspire the talented seniors.

Because of the great demand for loan boxes of color slides of national winning entries, the number has been increased to 80. These are free to teachers in sponsored areas except for express charges and insurance. Fill in your enclosed request form promptly, or apply directly to your regional chairman (see name at head of committee on back of rules book). In non-sponsored areas a one-dollar rental fee is charged for a two-day loan.

For all details address Karl Bolander, 7 East 12th Street, New York 3, N. Y.

## N.A.S.D. PRESIDENT

The National Association of Schools of Design announces that Ernest Pickering, Dean of the School of Applied Arts, University of Cincinnati, has been elected president of that Association at the recent meeting in Chicago.

Other officers elected are:

**Vice-President**—Kenneth E. Hudson, Dean, School of Fine Arts, Washington University, St. Louis, Missouri; **Secretary**—Harold R. Rice, Dean, Moore Institute of Art, Science & Industry, Philadelphia, Penna.; **Treasurer**—James C. Boudreau, Dean The Art School, Pratt Institute, Brooklyn, New York.

**Chairman of Admissions**—Norman L. Rice, Director, College of Fine Arts, Syracuse University; **Chairman of Program**—Philip C. Elliott, Dr., School of Fine Arts, Albright Art Gallery, Buffalo, New York; **Chairman of Definitions & Practices**—James Shipley, Professor, Col-

lege of Fine & Applied Arts, University of Illinois; **Directors at Large**—Hubert Ropp, Dean, Art Institute of Chicago; Otto F. Ege, Dean, Cleveland Institute of Art; Margaret Glace, Dean, Maryland Art Institute, Baltimore, Maryland.

## E.P.A. YEARBOOK

The 1950 Yearbook of the Educational Press Association of America, just released, lists in 44 classifications 807 educational periodicals, and is useful to people who want to read and write in the field of education. It includes also lists of educational periodicals in other countries around the world. It is available at \$1.00 per copy, from the Educational Press Association of America, 1201 Sixteenth Street, N. W., Washington 6, D. C.

## NEW YORK STATE HAS NEW ART DIRECTOR

Vincent J. Popolizio is the new Acting State Associate Education Supervisor for Art. He succeeds Mrs. Zara B. Kimmey, who retired August 1, 1950.

Mr. Popolizio is a graduate of the Yale University School of Fine Arts and holds degrees of Bachelor of Fine Arts and Master of Fine Arts.

He brings to his new position, experience as teacher at the New Haven High School in Connecticut, Director of Arts and Crafts for adults and children at the Jewish Center, Master at the Taft School for Boys in Watertown, Connecticut, Art Supervisor at the Milne Junior High School in Albany and Art Supervisor at the Teachers College in Albany.

As a professional artist, he has exhibited at the Connecticut Water Color Society, Audubon Society, New York Temporary Art Gallery, New Haven Paint Clay, North Haven Art Gallery, and the Connecticut Academic and Upper Hudson Group. His one man shows have been exhibited at the New Haven Library and the Westville Library in Connecticut. During the past war, he served in the United States Army, Coast Artillery, with three years overseas duty.

## RENT-FREE VACATIONS

Rent-free vacations in New York City, California, New England, or any region of your choice—that's the offer of the Teachers Residence Exchange, directed by Mrs. Mildred Lewis.

Educators and other professionals register with this organization and are assisted in exchanging homes for the summer or during a sabbatical leave. Mrs. Lewis matches people whose residence facilities are similar. There is no registration fee; a small charge is made when a mutually satisfactory swap is arranged.

A folder explaining the "rent-free vacation plan" may be obtained from the Teachers Residence Exchange, 100 West 42nd Street, New York 18, N. Y.

## NATIONAL ACADEMY OF DESIGN ANNOUNCES PULITZER TRAVEL- ING SCHOLARSHIP IN ART

Joseph Pulitzer, 1847-1911, Newspaper Editor, Publisher and Philanthropist, founded "An Annual Traveling Scholarship of \$1,500, to be awarded to an Art Student in America who shall be certified to the Advisory Board of Columbia University by the Society of American Artists as the most promising and deserving."

(The National Academy of Design and the Society of American Artists were united April 7, 1906.)

The Successful applicant will be announced by Columbia University on the first Monday in May, 1951.

Applicants must be between fifteen and thirty years of age and currently enrolled as students in any accredited art school in the United States. They must submit for the consideration of a Jury of distinguished members of the National Academy of Design a representative group of their works.

Each applicant may submit entries in **one medium only**.

Three (3) Oil Paintings, framed or unframed.

OR

Six (6) Photographs of completed Sculpture. (8" x 10" glossy prints preferred.)

OR

Six (6) examples of work in one of the following media: Water Color, Drawings, Prints or Mural Projects. All entries on paper should be in strong, hinged mats but **UNFRAMED**.

Address the National Academy at 1083 5th Ave., New York, for application blanks.

## AMERICAN EDUCATIONAL RESEARCH ASSOCIATION

### FELLOWSHIP IN EDUCATIONAL MEASUREMENT

The American Educational Research Association offers a Fellowship in Educational Measurement, made possible by a grant from World Book Company. The person selected will pursue graduate studies at either the predoctoral or postdoctoral level, in the field of educational measurement at an institution of his choice in the metropolitan New York area. He will in addition receive the benefits of a systematic program of practical experience in test research and development in the Division of Test Research and Service of World Book Company and other testing agencies.

**Stipend.** The Fellowship will provide a stipend of \$2,000.

**Qualifications.** Candidates for the Fellowship should be citizens of the United States or Canada, resident in either country, who are planning to pursue a professional career in the field of educational measurement in either of these countries. Candidates should have completed at least one year of graduate study in the field of educational measurement or a closely related field at a recognized institution. It is desirable that their training shall have included courses in statistics, educational measurements, educational psy-



chology, or similar fields. School experience, preferably in the field of measurement—e.g., as a counsellor or in a research department—is desirable but not essential. There are no limits as to age, sex, or marital status of the candidates, altho preference will be given to applicants under 35 years of age.

**Duration of Fellowship.** The Fellowship is awarded for a period of one year, and is renewable for a second year at the discretion of the Fellowship Award Committee of the American Educational Research Association.

**Additional information and applications.** For additional information about the Fellowship and for application blanks, interested candidates should write to:

Fellowship Award Committee  
American Educational Research Association  
1201 Sixteenth Street, N. W.  
Washington 6, D. C.

Applications for the school year 1951-52 must be received by March 1, 1951.

## BRIEFS ON BOOKS AND VISUAL AIDS

**THE LADIES, GOD BLESS 'EM!** by Helen E. Hokinson, E. P. Dutton, New York, 1950, \$2.75.

A wonderful collection of pictures and the last collection of the superb Hokinson drawings. (Helen Hokinson died a year ago in an airplane accident.) Over a hundred cartoons, all in the inimitable Hokinson vein. Her Girls do get around! They are shown in bookshops, beauty parlors, at flower shows, tea shops, dog shows, museums, lectures, in amateur theatricals and at their college reunions. "But if you married a man named Kimball the year after you got out of college, what on earth did you do with Herbert Lundquist?" is one caption. They even go into politics: "Why don't you become a Democrat and enjoy politics?" John Mason Brown, in his excellent *Appreciation*, makes an illuminating comment: "Hers was the rarest of satiric gifts. She approached foibles with affection. She could ridicule without wounding." In addition to Mr. Brown's appraisal, there is a profile, a personality sketch of the artist, by James Reid Parker, who furnished many of her incomparable captions. An ample lady in a bookshop is told by an earnest clerk, "I know this much, it isn't every day in the week that Lewis Gannett goes stark, staring mad." One can recommend the book without reservations because these are excellent examples of Miss Hokinson's unique contribution to humor and to art.

Jelagin, Juri **TAMING OF THE ARTS**, By Dutton, 1951 pp. 333, \$3.50.

The launching of socialistic realism by the Stalinistic regime as the sole acceptable, artistic style may well have been the most tragic event in the history of Russian culture.

When the artist ceases to be an individual attempting to portray aspects of life as he honestly knows them to be, working in a free atmosphere where endless experimentation with form is possible, art ceases to exist.

What happened to art in Russia during the decade between 1930 and 1940 is the tragic theme of Juri Jelagin's *Taming of the Arts*. "It is bad enough," declares Jelagin, who lived through the liquidation of Russian art, "when a composer is ordered to write a symphony on collectivism, but it is worse when he is ordered to write it in the style of Tchaikovsky."

Long associated with both the Vokhtangou Theatre and the Moscow Conservatory, Jelagin reports in simple, direct, unembittered narrative the details of the prostitution of two great arts by ideological totalitarian pressure. Some of the most striking pages in the history of Russian culture belong to the Russian theatre. Here the integration of a dramatic production into a complete, artistic whole reached its highest perfection. All that Stanislavski, and Meyerhold achieved

was utterly destroyed when the vast library of the world's drama was replaced by tawdry efforts to use the stage as a platform where the questionable virtues of one man became the theatre's sole function.

The arts of the theatre are evanescent, but music lives on through the ages. In music Russian maintained its cultural ties with the western world. In the early 30's the artistry of young Soviet musicians proved a powerful medium in the development of international prestige. When cultural exports and international good will were deemed no longer necessary, the policy which destroyed the theatre reduced Russian music to banal re-echoes of Soviet propaganda in stereotyped content and form.

Only in a free world can the creative spirit survive.

C. F. LYTLE,  
Dean of Instruction, S.T.C.  
Kutztown, Pa.

**Finger Painting Techniques**—Demonstrated by Ruth Summers. (A Johnson Hunt Production).

The PURPOSES OF THE FILM ARE:

1. To stimulate a genuine interest in finger-painting;
2. To provide instruction in beginning techniques;
3. To demonstrate that finger paints offer a versatile medium of artistic expression.

The theme of this picture is that finger painting is a medium through which the average person can find artistic expression. Ruth Summers, of Laguna Beach, shows how to create pleasing designs with finger paints.

From three simple, mono-chromatic, all-over patterns, she advances to a flower picture made with the same techniques.

Grace and rhythm of movement are emphasized in more exotic designs of leaves.

Detailed demonstrations explain, (1) Method of mixing colors and working with three or four colors at once, (2) The use of simple arm, hand, and finger work in creating lovely, stylized pictures of hills, clouds, trees, cactus, and a bird in flight.

Length of film: 374 feet. Running time: 10 minutes. Sale price: \$90.00. 16 mm. Sound and Color only.

Address Johnson Hunt Productions, 1133 North Highland Ave., Hollywood 38, California.

**"Life" Filmstrips**—(1) The Middle Ages (49 frames); (2) Giotto's Life of Christ (55 frames); (3) Michelangelo: The Sistine Chapel (55 frames).

LIFE FILMSTRIPS are prepared for use in schools, colleges, museums, libraries and churches, and for those adult groups seriously interested in studying the cultural heritage of our times.

These inexpensive and convenient teaching aids should not be confused with motion pictures, nor with slides. A filmstrip is a series of pictures and captions (called "frames"), which have been photographed on a strip of 35 mm. film so as to achieve continuity of form and thought. It is shown by means of a simple, hand-operated projector which throws the image on a screen or wall. Individual strips, only three or four feet long, are easily handled and stored.

In their treatment of pictures and text for LIFE FILMSTRIPS, the editors have been guided by the belief that inherently good material can be made intelligible and stimulating to young audiences without sacrificing its interest and appeal for more mature minds. Using published and unpublished illustrations gathered for special articles in the magazine, they offer the finest pictures from LIFE'S great collection together with carefully written Lecture Notes containing supplementary information pertinent to the pictures and to the subject as a whole.

These filmstrips are for sale ONLY, each at \$4.50, including lectures notes.

Address: Life Filmstrips, 9 Rockefeller Plaza, New York 20, N. Y.

#### **Society of Typographic Arts Announces Traveling Exhibit.**

Here are details of the traveling slides of the STA Exhibition; Fee \$10.00.

There are 90 slides mounted 2" x 2" for use with a 35 mm. projector (preferably cooled.) They show a selection of award winners and other pieces hung at the 1950 show at the Art Institute of Chicago. Entries are in the following categories:

Announcements, Books, Booklets, Calendars, Catalogs, Complete ads, Folders, Menus, Newspaper ads, Packages, Program covers, Stationery, Trade journal ads, covers and spreads.

A catalog and brief comment on each item accompany the slides.

Groups that feel that this exhibit will be stimulating and worthwhile, please address Greer Allen, STA Educational Committee, Room 101, 5750 Ellis Avenue, Chicago 37, Illinois.

# 1951 National Convention—March 28-31

Hotel Statler, New York City

## PROGRAM OUTLINE

*"This Is Art Education"*

### PRE-CONVENTION WORKSHOPS

#### Monday, March 26

##### WORKS CONFERENCES

Art Directors, Large City Systems  
Art Directors, Cities under 200,000  
State Directors of Art  
Art Education and the World Crisis  
Teacher Education in Art  
Contests and Competitions in Art  
Teaching Supervisors  
Council Meetings of Regional Associations  
Editorial Board NAEA

#### Tuesday, March 27

##### CONTINUATION OF WORK CONFERENCES

Council Meeting NAEA  
Secretary-Treasurers Meeting, NAEA and Regionals  
Pre-Registration  
Eager Beavers Dinner  
Meeting for Leaders of Discussion Groups

### THE CONVENTION

#### Wednesday, March 28

9:00 Opening of Education Commercial Exhibits

10:00 **FIRST GENERAL SESSION—THIS IS ART EDUCATION**  
Presentation of YEARBOOK

12:30 Luncheons (Groups, Schools, Colleges, etc.)

2:30 **GROUP MEETINGS:**

##### THE GROWING EDGE OF CREATIVE ART TEACHING

Creative Teaching in the Elementary Grades  
Creative Teaching in the Junior High School  
Preparing Classroom Teachers for Creative Teaching  
Art Education in the Core Curriculum  
Creative Teaching in Schools of Art  
Creative Teaching in Liberal Arts Colleges  
Developing Creative Teachers Through In-Service Training  
Creative Teaching in Adult Education  
Museum Educational Programs  
Creative Art in Technical High Schools  
Creative Teaching in Senior High Schools  
Preparing Creative Teachers of Art

8:00 **SECOND GENERAL SESSION**

Presentation of Award to a Great American

#### Thursday, March 29

9:30 **THIRD GENERAL SESSION—CURRENT PROBLEMS  
IN ART EDUCATION**

11:00 **GROUP MEETINGS** (Sessions growing out of work conferences)

12:30 Luncheons (Groups, Schools, Colleges, etc.)

2:30 **FOURTH GENERAL SESSION—COMMERCIAL AND INDUSTRIAL  
DESIGNERS DISCUSS THEIR WORK**

3:30 Fashion Show

8:30 SHIP'S Party

#### Friday, March 30

9:00 **GENERAL MEETINGS**

Children Discuss Art Education  
School Planning and Design  
Art Education and the Air Age  
Other Educational Groups Look at Art Education

11:00 **General Meetings**  
What Makes a Good Art Book  
Art Education and Public Relations  
Visual Materials and Creative Instruction in Art

12:30 Luncheons (Groups, Schools, Colleges, etc.)

2:00 Studio Tours, Open House, Commercial Exhibitions  
Meeting NAEA Council

5:00 Toast to NAEA (By "The Ship")

7:00 Banquet  
Leon Destine Dancers

#### Saturday, March 31

9:30 **FIFTH GENERAL SESSION—NEW INFLUENCES ON AND  
DIRECTIONS FOR ART EDUCATION**

11:00 **GROUP MEETINGS—New Influences and Directions**  
Art Education and Mass Media of Communications  
Art and UNESCO  
Art and Democracy  
Relating the Arts

2:00 **SIXTH GENERAL SESSION**

Panel: **New Influences on and Directions in Art**  
Business Meeting NAEA  
Presentation of New Officers  
Adjournment  
SHIP'S Awards

4:00 NAEA Council Meeting

PLAN NOW TO ATTEND

# ASSOCIATION AFFAIRS

## CONVENTION PROGRAM HIGHLIGHTS

### GALAXY OF SPEAKERS

Irwin Edman      Lyman Bryson      Gilbert Seldes  
Helen Parkhurst      Gyorgy Kepes      Henry R. Hope  
Earl McGrath      Viktor Lowenfeld      William Jensen  
Philip Elliott      Kenneth Hudson      Alexander Kostellow  
Nelbert Chouinard      Philip McConnell      Norman D. Joia  
James McMenamin      Abbott Lowell Cummings

**Tom Prideau** of "Life" will present

#### Famous Designers:

Dan Cooper      Mr. John      Dorothy Liebes  
Donald Oenslager      William Pahlman

**Presentation of Yearbook** (Arthur Young)

**Exhibitions With Meaning**

**International Dining Out** (Pre-Convention)

**Films and Slides for Art Education** (4 showings daily)

**Public Schools Exhibitions in New York**

**Henry Rosenfeld, Inc.** will present

**Fashions for Spring and Summer** with Sally Sober  
as Commentator

**Leon Destine's Haitian Dancers**

at the **Annual Dinner** (See Reservation blank on  
page 30)

**Galleries and Shops**

Tours for you by **Charles Robertson**  
(Escorted by **Pratt Institute Seniors** in Art Educa-  
tion)

**Museums' Open House**

**Toast to the N.A.E.A.**

Your Hosts: **The Crayon Institute**

**"Bill" Milliken** will present the **Ship's Party and Dance**

National Art Education Association Convention, March 28-31, New York

THIS  
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**\*EASTERN  
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**LILLIAN D. SWEIGART,**  
State Teachers College,  
KUTZTOWN, PA.



## HOTEL RESERVATIONS

It is extremely important for your comfort and the general satisfaction of all concerned that you make reservations in ample time if you plan to be at the Convention. The following hotels are recommended although you may feel free to stay wherever you choose.

	Single	Double	Twin	2-room Suite
Statler	\$4.50-\$8.50	\$7.50-\$11.00	\$8.50-\$14.00	\$19.00-\$22.00
Governor Clinton	4.50- 7.00	6.50- 9.00	8.00- 10.00	13.50- 19.00
New Yorker	5.00- 9.00	7.50- 13.00	8.50- 14.00	14.00- 25.00
McAlpin	4.00- 8.50	6.50- 11.00	7.50- 13.00	14.00- 20.00
Martinique	4.00- 7.00	6.00- 10.00	6.50- 12.00	12.00- 18.00

The charge for an additional person in a room is \$2.50 at the New Yorker and \$2.00 in the other hotels.

Mr. J. E. Pollock, Jr., Assistant Manager, will be in charge of handling the requests for reservations at the Statler. The contact at the Governor Clinton is Charles P. Kane, Sales Manager; at the New Yorker, D. W. Carlton, Director of Sales; at the McAlpin, M. J. Nicholson, Sales Manager, and at the Martinique, Tom Johnson, Vice-President and Manager.

*You Are Cordially Invited to*

## THE SHIP'S PARTY

**GALA ENTERTAINMENT**

**AND DANCE**

All members of the N.A.E.A. and All Exhibitors are Invited. The Membership Badge is Your Admission.

**Thursday, March 29th**

**The Ballroom 8:30 P. M.**

**WILLIAM H. MILLIKEN, DECK OFFICER**

THE SHIP is a social organization composed of representatives of reliable firms doing business in the educational field.

"Ship" officers: Chester Messmore, Captain; Charles Stoner, 1st Mate; Ernie Tresselt, 2nd Mate; Todd Jones, Log Officer; William Jennison, Purser; John Guthrie, Radio Operator; Robert Stucker, Steward.

## CONVENTION LUNCHEONS (GROUPS)

And breakfasts for states, schools, and colleges will be a great opportunity for friends to get together and renew acquaintance, meet new people and generally have a great time. Jack Arends of E.A.A. has been placed in charge of this feature and those interested should get in touch with him at 61 Southgate Ave., Hastings-on-Hudson, New York.

## 1951 CONVENTION BANQUET

Friday, March 30th, 1951, at 7 P. M.

Ballroom, Hotel Statler, New York, New York

**\$6.00—including service, gratuities, etc.**

(choice of chicken or fish)

**SPECIAL ENTERTAINMENT FEATURE**

**JEAN LEON DESTINE**

**With Jeanne Ramon and Alphonse Cimber**

A full hour program of colorful, cultural, traditional voodoo and folk dances of Haiti by Destine, Haiti's most gifted and famous dancer-choreographer, has recently returned to this country after scoring sensational triumphs at the International Exposition at Haiti.

**Also special surprise features—prizes.**

**NO ASSIGNED SEATING ARRANGEMENT:** Tables for ten may be reserved if paid for in advance. Get together your own group for the Banquet. Seating capacity is limited. Pick up tickets at Banquet Reservation Desk at the Convention.

Dress Optional

**RESERVATIONS: At once, please.**

CLIP HERE AND RETURN

Dr. I. L. deFrancesco, Secretary-Treasurer

The National Art Education Association

State Teachers College, Kutztown, Pennsylvania

Please reserve . . . . . places at the N.A.E.A. Banquet on Friday evening, March 30, 1951, at \$6.00 per person. Enclosed is my check for \$ . . . . .

Name . . . . .

Address . . . . .

Please make CHECKS payable to The National Art Education Association.

**DO IT NOW  
AVOID DISAPPOINTMENT**



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Who will be in command of the  
"SHIP" to entertain you Thursday  
night.



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Dancers will furnish a cultural  
and entertaining program at the  
Dinner Friday Night, the 30th.



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B L A N K  
ON PAGE 13  
AND  
ACT PROMPTLY

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